

THE LADIES ARE SPEAKING AGAIN--ABOUT THEMSELVES



Alice Van Ryckel
"MADE IN AMERICA"

RUBY HELDER, who is one of the musical features of the present entertainment at the Hippodrome, is a woman tenor. She was first heard in London by J. J. Shubert, who immediately put her under contract for a term of years.

"I have been singing in this quality ever since I could sing at all," Miss Helder said to THE SUN reporter, "and when I was sent to the conservatory of music in London, there was no attempt made to change the quality of my voice, which is in no respect freak, but as natural to me as any voice to its possessor. There are many such voices as mine to be found among the women of Wales, but unfortunately they do not yield to cultivation. So it is impossible for them ever to appear in concert or opera."

"My great ambition is to have an opera written for me in which I could sing the leading male role. I am sure that in time my ambition will be realized. I have already had a scenario submitted to me. The chief role is that of a young prince of the Inca blood and the time is during the Spanish invasion of Peru. The locale gives abundant opportunity for colorful scenes and the theme is altogether new. History is followed closely except in one particular, and that deviation is not unusual."

There are roles that Miss Helder might sing which already exist in the operatic repertoire. She might appear as Aristede, for instance, in "Semiramide," as Orestes in the various operas founded on the legend, as well as Romeo in the old Italian works founded on Shakespeare's play.



Vivian Tobin in "Alice in Wonderland"

Vivian Castle. This is Miss Blythe's first visit to America and she is living with Mr. and Mrs. Castle at their home on Lexington avenue. Incidentally, she is accompanied by her husband, Lawrence Grossmith, who will play the leading comedy role in "Nobody Home."

Mr. Grossmith and I decided to come to America last October because of the unsettled condition of the English stage on account of the war, said Miss Blythe during a rehearsal at the Princess. "Everything seemed topsy turvy there, and I had a letter from my brother Vernon telling me of the enormous success he and Irene had made in 'Watch Your Step.' Mr. Grossmith had been over many times before and he thought it a splendid idea for us to spend the season in New York. We have been having a nice time sightseeing, but all the time we have been preparing for this production of 'Nobody Home.'

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WHERE TO DANCE.

Miniature musical comedy on Broadway's roof gardens continues unabated and appears to be growing more popular than otherwise as an after-theatre pastime with dancing. At the Ziegfeld Midnight Follies atop the New Amsterdam Theatre, Mlle. Odette Marlowe is beginning her second successful week in violin playing with dancing and singing numbers. The Ziegfeld girls of the Danse de Folles continue to dance on the overhead glass promenade and Will West in his satire on "Diamond Jim" also remains.

Mrs. and Mrs. Vernon Castle and the "Watch Your Step" company will preside at the first of six teas to be given by Mrs. W. K. Vanderbilt, Miss Anne Morgan, Miss Elisabeth Marbury and Miss Elsie de Wolfe on the Strand or Garden to-morrow afternoon. Other theatrical folk to appear on succeeding days at this popular dancing resort will be Ethel Barrymore, Rosita Dally members of "Experience," "Chin-Chin" and other companies. The dancing events at this roof garden are proving very attractive.

Mr. and Mrs. Vernon Castle are still holding forth at "Castles in the Air" atop the Forty-third Street Theatre, where they appear every evening after the theatre. Their dances are held every afternoon at 5 o'clock. Mrs. and Mrs. Castle appearing every Saturday Music is furnished by Europe's orchestra.

"The Diamond Girls" the newest midnight divertissement is in popular favor at Chez Maurice. Maurice and Florence Walton dance as principals, and others in the cast for the sketch, which was written by Harry Carroll, are a number of leading chorus girls from the Winter Garden. These dances are held Saturday afternoons and the regular dancing commences at 10:30 each evening.

Other speakers, including Robert Herford, Herbert Adams, Max Eastman and others, dwell upon the Dionysian idea in the daily life of the masses, in the increase of health and beauty of the physical body.

The following resolution was signed by those present:

"We undersigned hereby express their enthusiastic support of the Dionysian idea as exemplified by Isadora Duncan and her school, and have on this date formed themselves into a committee the better to do all in their power to spread the educational influence of this idea throughout America and elsewhere."

"Dionysus" and "Paganism," on Friday evenings, the former opera afternoon, beginning at 1 o'clock, with Misses Kurti, Brashe Sparks, Matthews, Schumann, Garrison, Cox and Curtis, and Messes. Schubach, Whitehead, Gorrie, Braun, Middleton, Reiss, Schlegel, Bloch and Bayer, Mr. Hertz conducting.

"Madame Butterfly," on Wednesday evening with Miss Farrar, Mines, Morris and Eugene, and Messes. Martinelli, Teague, Begue and Beschigian, Mr. Polacco conducting.

"Parsifal" on Good Friday afternoon, beginning at 1 o'clock, with Misses Kurti, Brashe Sparks, Matthews, Schumann, Garrison, Cox and Curtis, and Messes. Schubach, Whitehead, Gorrie, Braun, Middleton, Reiss, Schlegel, Bloch and Bayer, Mr. Hertz conducting.

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"The Past Time of Youth" is the title of a new dance originated by Ida Fuller at the Jardin de Danse on the roof of the New York Theatre, which together with a profusion of other novelties, including cake walk contests and the like, is highly delighting the many patrons of this after-theatre amusement institution.

ARNOLD DALY AT WORK.

Arnold Daly, who is now preparing a series of Bernard Shaw plays at the Garrick Theatre, is also acting in the moving picture plays. So there is inspiration for his Boswell, who writes appreciatively as follows concerning the phonemonon:

"It is a long jump from the physical

to the spiritual, but I am sure that

Miss Blythe will make American debut here soon.

CORALIE BLYTHE WILL MAKE AMERICAN DEBUT HERE SOON.

In the cast of "Nobody Home," the musical comedy which E. Ray Comstock will present at the Princess Theatre Easter week, is Coralie Blythe, who claims fame not only as a London star but also because she happens to be the only sister of

A CHILD OF THE STAGE.

SUCH IS VIOLET HEMING NOW OF "UNDER COVER" AT THE CORT.

At to-night's "Opera Concert" Mine Alma Gluck will sing "Bei Raggio" from "Semiramide" and a group of Russian songs. Mine Margaret Ober will sing "O Caterina" from "The Taming of the Shrew" and the aria "Pides" from "Le Prophete" and Herbert Witherspoon will sing arias from "Don Giovanni" and from "The Seasons." The orchestra, under the direction of Richard Hageman, will play Schubert's "Rosamunda" overture, Saint-Saens' "Danse Macabre," Liszt's Hungarian Rhapsody No. 1, and Strauss' "Blue Danube Waltz."

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JOELIT ZELL IN "CHIN CHIN."

"I was born in Leeds, in Yorkshire," she says, "but when I was very little my family moved to the Isle of Man. There we were neighbors of Hall Caine, and he is the most remarkable figure of my childhood. I came of a theatrical family; my father was Mr. J. H. Heming, the producer, and my mother created the role of Dolores in 'Floradora.' One of my uncles is Charles Dalton, who is playing now in 'The Sea Wolf' and another of my uncles is Fred Walton. It was not long after we moved to the Isle of Man that my father leased a theatre there. I saw much of all the plays. One of my most treasured possessions is a photograph of myself, taken on the lap of Viola Allen, while she was in the Isle of Man studying, with Hall Caine, the role of 'Glory Quale.' She was probably my first and greatest inspiration. At any rate, I grew up in an atmosphere of the stage, and always expected to go on it, though I must confess that I didn't expect to go quite so soon as I did."

"When I was still not quite 12 years old Charles Froehm saw me playing about my father's theatre. He suggested that I was just the type to play Wendy in 'Peter Pan.' He asked my father if he would permit me to accept the part in the second company, as the part in the first was already filled. Father considered it, said he had hardly expected me to dare to go to America to go on the stage—but it was finally arranged."

"I came over, and I played Wendy for a year. Then I had a little part in a musical comedy with Hattie Williams, 'The Little Cherub.' A succession of small parts followed, then I was cast for the role of 'Rebecca of Sunnybrook Farm,' and I created that role, though through an unfortunate misunderstanding I did not come into New York with it."

"It was just after that that I made the transition between being a child actress and a grown-up one, though even now they say I am not grown up.

At any rate, I had the leading part with Albert Chevalier, and although I wasn't supposed to be very old, I did have the lead, and I knew that my days of acting children were past. I was very sad over that. It has never seemed much compensation to know that after all I was the youngest leading woman."

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